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Concert: Ithaca College Concert Band

Ithaca College Concert Band

Mark Fonder
Ithaca College

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Richard Faria, clarinet
Timothy Arnold, graduate conductor

Ford Hall
Wednesday, October 7, 2009
8:15 p.m.

ITHACA

"Bloc Party"

Symphony #3, "Slavyanskaya" (1958)

Boris Kozhevnikov
(1906-1985)

Movement I: Allegro Deciso

5'



Cheetah (2007)

Karel Husa
(b. 1921)

6'

Salvation is Created

Pavel Tschesnokov
(1877-1944)

arr. by Bruce Houseknecht
3'

Széki Muzsika (1951)

László Gulyás
(b. 1928)

8'

Richard Faria, clarinet

INTERMISSION



Solemn Overture, op.72 (1937)

Reinhold Gliere
(1875-1956)

for the 20th Anniversary of the October Revolution

9'

Timothy Arnold, graduate conductor

"Polegnala E Todora" from Bulgarian Dances
op. 35 (2006)

Franco Cesarini
(b. 1961)

4'

Romanian Overture (2007)

Thomas Doss
(b. 1966)

9'



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About the Program

The "Bloc" in tonight's theme refers to the Soviet Bloc. This was a group of countries annexed by the Soviet Union after the Second World War. They eventually became independent after the breakdown of the Communist party in 1991. These countries include Czechoslovakia, Bulgaria, East Germany, Hungary, Poland, Romania, and Yugoslavia. There is a wealth of great music from this area including Russia, much of it original band music. This concert is an exploration of this music and composers from this region of the world.

Boris Tikhonovich Kozevnikov graduated in 1933 from the Kharkov Music-Dramatic Institute where he studied composing and conducting. Following that, he attended the Military School of Music in Moscow. In 1940 he joined the faculty of the Moscow Conservatory and for the rest of his life held several posts as conductor for theaters in that city. Kozhevnikov's works are numerous but rarely heard outside of Russia. His style conformed to the strict Stalinist Soviet party line of beauty and aesthetics yet his frequent use of Russian folk songs helped preserve them for the next generations. The first movement of "Slavyanskaya" heard tonight contains two folks songs set in traditional sonata allegro form.

Rich instrumental hues, motivic intrigue, and intense lyricism join forces in Czech-born Karel Husa's powerful and poetic *Cheetah*. The musical metaphor suggested by the composer is evoked from the portrait of this "magnificent wild animal, now an endangered species – its colors, movements power, and speed." The energy unfolds from small quiet flickers of rhythm along with gentle cascades of woodwind lines that act as musical premonitions case against a distant fanfare motive in the trombones. These statements expand until a long lyrical line emerging from the saxophones grows in strength under the undercurrent of rhythmic energy. The music gathers further strength with restated fanfares in the brass culminating in a dramatic fortissimo. Echoing out of this visceral release, Husa orchestrates a beautiful denouement, dissolving the musical energy suggesting exhaustion after an unsuccessful chase.

Pavel Tschesnokov was born in Vladimir, near Moscow. While attending the Moscow Conservatory, he received extensive training in both instrumental and vocal music. During his years at the school, Tschesnokov had the opportunity to study with prominent Russian composers like Mikhail Ippolitov-Ivanov, who greatly influence his style of liturgy-driven, choral composition. By age thirty, Tschesnokov had completed nearly four hundred sacred choral works but his proliferation of church music came to a standstill at the time of the Russian revolution in 1917. Under Joseph Stalin, many religious people suffered due to an enforced doctrine of atheism. In this pursuit, Christ the Savior Cathedral, with Tschesnokov as choirmaster, was destroyed. Tschesnokov was so devastated that he stopped writing music altogether.

When recruiting for the Hungarian Army, a sergeant would enter towns accompanied with a small band and in these bands the clarinet was often the lead voice. The band would alternate between song and dance, some slower with lots of ornamentation and the faster tunes would whip everyone into a frenzy. All the village boys would be ready to join right then. The sergeant would evaluate the boys figuring those with the fanciest footwork

and boot-slapping would be the best infantrymen. *Széki Muzsika* or Music from Szek recalls the traditional folk music of these roving bands in a four-movement suite that include genuine Hungarian folk songs.

Of Belgian descent, Glière was the son of a musician and instrument maker. In 1900 he graduated from the Moscow Conservatory, where he studied violin, composition, and music theory. Glière achieved a high status in the Soviet musical world after the Russian revolution, largely because of his interest in national styles. He organized workers' concerts and directed committees of the Moscow Union of Composers and Union of Soviet Composers. Today Glière's music is principally performed in the countries of the former Soviet Union, although his ballet *The Red Poppy* (1927) won international popularity for a time. Also well regarded were the ballet *The Bronze Horseman* (1949) and his *Symphony No. 3 (Ilya Muromets)*; composed 1909–11). Although Glière was highly respected by many, others criticized his often politically motivated works including the piece performed tonight for lack of originality. Nevertheless, his influence on younger Soviet composers, including Prokofiev and Shostakovich was profound.

"Polegnala E Todora" or "Todora is Taking a Nap" is an ancient monadic song from the Thrace region of Bulgaria. Franco Cesarini remained faithful to the irregular rhythms but added the rich palette of colors available to the contemporary wind band. Cesarini is a Swiss composer who studied flute and piano at the Verdi Conservatory in Milan. This work is part of a larger suite that contains 4 other Bulgarian folk songs.

The Harmoniemusik Balzers of Liechtenstein commissioned *Romanian Overture* in 2005. But before Thomas Doss wrote the work, he did intensive research and collected numerous folksongs from all regions of Romania. The specific performance practices including ornaments, glissandi, and quarter tone alterations are often improvised and Doss kept this influence throughout the rhapsodic nature of the work. After the spirited dance number that opens the overture, a more mystic landscape is established via a *Doina* (prayer) and a *Bocet* (elegy). The work ends with authentic Romanian wedding music.

About the Soloist

Clarinetist Richard Faria pursues an active career as soloist and chamber musician in addition to teaching at the Ithaca College School of Music. He has been a participant in such festivals as the Bard Music Festival of the Hamptons, Skaneateles Festival, and the Garth Newel Music Festival, and has collaborated with the Zephyros and Sylvan Wind Quintets, Atlantic and Arianna String Quartets. He has performed in Weill Hall, Carnegie Hall, Spivey Hall, the Smithsonian Institution, as well as at the American Academies in Rome and Berlin, the Temple of Apollo in Turkey, and Glinka Hall in St. Petersburg, Russia.

He co-founded the new music group Ensemble X along with Pulitzer prize-winning composer Steven Stucky and colleagues from Ithaca College and Cornell University. Together they made recordings of chamber music by Steven Stucky and Scottish composer Judith Weir. The inaugural season featured Richard as soloist in John Adams clarinet concerto *Gnarly Buttons*.

A fervent advocate of new music, Richard premiered the Clarinet Sonata by Roberto Sierra at the International Clarinet Fest 2007 in Vancouver, BC. His first solo CD, Roberto Sierra: Clarinet Works, was described as "a superb recording that belongs on every clarinetist's shelf" by the American Record Guide. His newest recording of Stephen Hartke's *The Horse* with the Lavender Eye was released by Chandos.

Richard is a contributing author to *The Clarinet* magazine, and studied at Ithaca College, Michigan State University, and SUNY Stony Brook, as well as the Aspen Music Festival, National Repertory Orchestra and the Stockhausen Courses Kürten. His teachers have included Joaquin Valdepeñas, Dr. Elsa Ludewig-Verdehr and Charles Neidich.

About the Conductor

Mark Fonder, professor of music, is the conductor of the Ithaca College Concert Band and has been teaching conducting and instrumental music education courses at Ithaca College since 1989. From 1994 to 2003, he was the chairman of the music education department. He is active as a guest conductor and clinician throughout the United States. Internationally, he has guest conducted, given research presentations or adjudicated bands in Austria, Japan, Canada, China, Singapore, Sweden and the United Kingdom. He has also served on the faculties of The University of Washington, VanderCook College and the Eastman School of Music. Dr. Fonder's research has been published in various journals including the *Music Educators Journal*, *Band Directors Guide*, *Instrumentalist*, *Journal of Band Research*, *Council for Research in Music Education*, and the *Journal of Research in Music Education*. He was chair of the *Music Educators Journal* Editorial Committee from 1998-2002 and is currently the editor of the *Journal of Historical Research in Music Education*. Dr. Fonder has played principal trombone with the Green Bay (Wisconsin) Symphony, the Green Bay Packer Band, and the San Antonio Brass. In 1987, Dr. Fonder was awarded the National Band Association-Wisconsin Chapter Citation of Excellence, in 1998, the Ithaca College President's Recognition Award and was a recipient of a University of Wisconsin teaching fellowship. He has been elected to Phi Delta Kappa, an honorary education fraternity, Phi Kappa Phi, an honorary scholars fraternity, Pi Kappa Lambda, an honorary music fraternity and the prestigious American Bandmasters Association.

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

Piccolo

Christina Santoro

Flute

Cori Shirk
Emily Ball
Dana Miraglia
Allison Scott
Andrew P.J. Sak
Maya Holmes
Lauren Bender
Rebecca Grollman

Oboe

Virginia Dodge
Rachel Schlesinger
Adrian Fisher

English Horn

Rachel Schlesinger

Bassoon

Lauren Jurczynski
Meghan Kininger
Shaina Zevallos

Contrabassoon

Shaina Zevallos

E-Flat Clarinet

Jacqueline M. Widun

Clarinet

Emily Pecoraro
Michelle McGuire
Michael Reinemann
Laurel Stinson
Jacqueline M. Widun
Jacqueline Burd
Jaclyn Masci
Jamie Ocheske
William Gunn
David Geary
Alyssa Fessenden

Bass Clarinet

Luben Daniel
Tyler Seymour-Hawkins

Alto Saxophone

Seval S. Kanik
Ian Michael Cruz
Andrew Horwitz
Eli Holden
Benjamin Montgomery

Tenor Saxophone

Erika Friedman
Richard Rose

Baritone Saxophone

Andres Martinez

Bass Saxophone

Justin Canzano

Cornet/Trumpet

Samuel Thurston
Alexandra Payton
Audrey Baron
Alexander Schwind
Marie Spoelstra
Paul Schwartz
Christopher Cadwell
Max Siegel
Zachary Stadtmueller
Ryan McKenna
Rebecca Graham

Horn

Dana Arbaugh
Lauren M.C. Maaser
Robert Oldroyd
Riana Kane
Nate Crider
Edward Odio
Nathan Miner

Trombone

Alicia Aubin
Alex Knutrud
Matt Confer
J.C. VonHoltz
Matthew Gillen
Allison Neal
Justin Oswald
Jenny Grossman

Bass Trombone

Peter Wall
Brandon Reyes

Euphonium

Jennifer Strayer
Joseph Caldarise
Glenn Hodgson
Ethan Zawisza

Tuba

Bill Connors
Kevin Kozik
Matt Bailey-Adams
Danny Miranda
Ryan M. Flynn
John Berwick
Dan Timmons

String Bass

Sara Johnson

Harp

Myra Kovary*

Timpani

Ian Cummings

Percussion

Jon Keefner
Taylor Eddinger
Colleen Harwood
Heather Hill
Peter Maaser
Collin T. Smith

* guest artist